

NADINE ALEXANDER KAHANAMOKU

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Nadine Kahanamoku, widow of Hawaii's best-loved and best-remembered athlete, Duke Paoa Kahanamoku, tells of her early worldwide travels with her theatrical family, her experiences as a child prodigy and her education on the mainland.

Following a number of years of living and travelling in England and Europe, the need to earn a living led Mrs. Kahanamoku to adapt her natural talent for dance to the professional level. This, in turn, brought her to Hawaii where she met the internationally-known Olympic athlete Duke Kahanamoku.

Mrs. Kahanamoku describes their courtship, marriage and life together until Duke's death in 1968. She also reminisces about the wide and varied circle of friends they acquired throughout their years of mainland and international travel.

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INTERVIEW WITH NADINE ALEXANDER KAHANAMOKU

(MRS. DUKE KAHANAMOKU)

At her home 114 Royal Circle, Honolulu, Hawaii

June 12, 1986

K: Nadine Kahanamoku

S: Alice Sinesky, Interviewer

S: I'd like you to start way back with your childhood. What I want you to do is start back where you were born. Something about your childhood. You weren't born here in Hawaii, were you?

K: No, I wasn't born here. I was born on the mainland in Cleveland, Ohio. But I was only born there; I never lived there because the stork came early. That's what they told me --that the stork delivered all the babies and the stork came too soon. I was supposed to have been born in Boston, but I was born in Cleveland, Ohio, but I don't know a soul there. You know, people always want to know where you're from, where you were born, and they take it for granted that you've lived there. Well, I didn't. I left when I was two weeks old. (laughter)

S: As soon as you were old enough to travel, you left Cleveland.

K: As soon as Mother was able to travel.

S: Was she just visiting? (K nods affirmatively) So then she took you back to Boston where you belonged.

K: Well, I guess I did. I don't know. You see, my family were theatrical people--they travelled all the time and my father was always very proud of saying that I had been in every state of the union before I was six years old, including Australia and New Zealand, Mexico and Canada. Because I travelled with them up until I was six and then I had to attend school.

S: What was your maiden name?

K: Alexander. The Great. The kids used to always say that or either "Alexander's Ragtime Band." My mother was

Australian--from Adelaide in South Australia and was with the Melbourne Opera Company when my father met and married her. Father was a vaudevillian, which has died since television and radio replaced vaudeville completely.

S: With the exception of George Burns. (laughter)

K: Yes, he's reviving it. He's an old-timer.

S: So they met and were married in Australia?

K: Yes, in a place called Yongola, South Australia, a suburb of Adelaide.

S: Do you have any idea what year they were married?

K: I think it was 1902. And I was born in 1905 which makes me eighty-one this year which is a ripe old age. And I don't like it, but I can't help it.

S: Well, as Maurice Chevalier said, "It's better than the alternative."

K: Well, I think I like the alternative. Really, I'm not kidding. I'm looking forward to "graduating."

S: But you've had a lot of interesting years. Did you have any brothers and sisters?

K: I had one sister and two half-brothers and one half-sister. They're all on the mainland; I never see any of them; we were separated.

S: Where was your dad from originally?

K: Kentucky. Newport, Kentucky.

S: But being in the theatrical business he was a world traveller.

K: Yes, he'd been all over the world. You name it, he was there.

S: Then you settled down to go to school when you were six years old.

K: Yes, I had to go to grammar school.

S: And where was that?

K: That was in Cincinnati, Ohio. Soon I was entered into the conservatory of music there because I was a child prodigy on the piano and had to play in recitals and things like that from six years on up until I was about twelve. I hated to

practice; I didn't like practicing; I wanted to be out with the kids playing.

S: But you came by this musical heritage from both your mother and your father?

K: Yes, they were both musical.

S: So you attended grade school and the conservatory at the same time?

K: Yes, and I was such a naughty girl and wouldn't practice that they sent me to the conservatory to practice with a coach--to have a coach supervise my practice because they put me in these recitals. It seems I had a very delicate touch or something--something unusual that they liked very much so they wanted to train me.

S: Well, you didn't like the practicing, but did you like the actual playing and the recitals?

K: Not particularly. I wasn't impressed.

S: Then what did you do next?

K: I went to high school in Boston and then I eloped. I was secretly married for two years and then my ex-husband got an offer to play at the Savoy Hotel in London, England. We had to tell our parents that we were married and that caused a furor.

S: He was a graduate of Harvard Dental School? And played the piano?

K: No, the saxophone. But they had their own band in Harvard and that's where he got his experience. He was supposed to be one of the best. He got a beautiful tone on the clarinet and a beautiful tone on the saxophone. He played about three or four different instruments. He played clarinet, oboe, E-flat alto saxophone, tenor saxophone and I don't know what else.

S: Anyway, that was your introduction to London.

K: I loved it so much. I enjoyed living there and I adored the fog. I always tried to get lost in the fog, but I couldn't. (laughs) But it was so mysterious and I'd think of Sherlock Holmes and all these mysteries. I really loved it and that's why I went back after I got my divorce. I returned to live there.

S: And you spent a couple of years in Europe and travelled.

K: Just travelled around. I was financially secure and money was no object or anything until the fatal day came when all of a sudden I lost everything and that was when I had to decide, "What can I do?" I didn't go to college because they wouldn't take married girls at Wellesley. So I thought the only thing I can do is dance--ballroom dancing--because I used to always win first place, first prize, no matter where I went--Aix les Bains, Cannes--you name it--all over Europe. Paris.

S: And this was the beautiful ballroom dancing of the twenties and the thirties--the waltz, the foxtrot, the tango.

K: So graceful and so nice and so much fun. I just loved it. So that's what happened. And I had to learn to teach dancing, which is another story, and I got an invitation to come over here to teach dancing in Hawaii.

S: Weren't you fortunate that you had this talent that you could develop and turn into real earning power? Something that you really enjoyed doing and yet you could learn a little bit more and make your living while you were having fun.

K: Yes, instead, you see, my mother made a mistake; she wanted me to be a pianist. I didn't want to play piano; I wanted to dance. She didn't let me have dancing lessons. "You dance well enough. You don't need any lessons." That was her theory. "Look, Mother, I want to learn more." ' No. You study your piano."

S: Well, when you came to Hawaii you said you had an offer from a studio at the Royal Hawaiian Hotel.

K: That's why I came over. They had approached me in New York City and liked me and hired me and I thought, "What fun to go to Hawaii."

S: Had you ever been to Hawaii before?

K: I was here when I was four years old. My mother took me over to Australia to meet my grandmother. I was here--that would be 1909, I guess. We stayed a year and then came back to America to join my father. It was a sea voyage on the P&O boat, the Marama, which sailed from Vancouver, which I always remember.

S: Then when you came over to Hawaii to the Royal Hawaiian Hotel--what year was that and how did you come over?

K: I came over on the Lurline, the original. It was a Christmas voyage. We spent Christmas on the ship, 1938.

S: Did you know anyone when you came over to Hawaii?

K: No, I didn't know anyone. I was going to work for the [Maya] Boleyn-[Harold] Anderson studio at the Royal Hawaiian Hotel and the male partner was to meet me on the tugboat. They used to have the tugboats come out and I was told what he looked like and he would have a red carnation lei or something like that (laughs) and he found me all right. I was to stay by the purser's office so that he could find me because he had no idea of what I looked like either. But we met all right, and he took me ashore and my contract stipulated that I had accommodations at the Moana Hotel which was right next door to the Royal and I was so happy to be here. I enjoyed it.

I taught all these prominent businessmen from the Big Five--Walter Dillingham, Sr., Alva Scott, who was manager of the Aiea plantation, George Angus who was with Davies and Company at that time, Cyril Damon of the Damon Estate, Cyril and his wife Muriel, Gus Schaefer and his wife Lydia. They were the ones who adopted me and took me under their wing because I didn't know anybody.

S: They taught you what hanai daughter was in Hawaii then, right?

K: Well, I didn't know that terminology at that time, but I do now. I didn't live with them or anything like that but they took care of me. They were so wonderful.

S: They thought of you as a daughter. They kept an eye on you. Well, everybody I've talked to who lived here in the thirties says that the period before World War II was such a beautiful time to be here in Hawaii. That it was quiet, tranquil, just a lovely place to live.

K: It was perfect. It was like heaven on earth. I didn't dream it would ever change, but oh, good Lord, with progress it's been awful. I was against statehood because I had a feeling it was going to be overcrowded like it is now. So many cars; bumper-to-bumper driving. It's so unpleasant. And all these one-way streets. Of course, I can't drive anymore now because I have double vision plus a growing cataract and that's a little dangerous.

S: So let's talk about the fun times in the thirties then. (laughter) How long did this go on at the Royal Hawaiian--as far as your teaching?

K: Well, I met Duke--let's see, I got here December, 1938--three days after Christmas. So it was only a few more days until it was 1939. I taught that whole year and during that year--I don't know the date--I met Duke--I was introduced to him and the next year, 1940, we got married--August 2, 1940.

At that time he lived in a rented house that belonged to Allie Magoon at the base of Diamond Head and Allie's son was going to get married so Duke had to leave because Allie wanted the house for his son. I can't think of his name. He's still here--the head of Hawaiian Airlines.

So we looked around and we found this house because Duke wanted to be near the ocean, I wanted a bathtub--and believe me it was hard to find a house with a tub--they all had only showers. Then we needed one great big bedroom to put our enormous koa bed in. So those were the three stipulations for a house and that's why we picked this one.

And in those days climbing up the 900 steps didn't mean anything. Rain or shine, with bundles, we walked up and down, but we were young. You see, Duke was fifty years old when we were married and I was thirty-five. There was fifteen years difference between us. But he was very young for fifty.

S: Well, he was in such top physical condition.

K: Beautiful physical condition. And we were very, very much in love. We moved in here July, 1941. Then December of 1941, Pearl Harbor Day occurred on the seventh.

S: Do you remember what you two were doing that day? Tell me about that.

K: Oh, very well. Oh Lord, I'm so tired of talking about it. At that time Duke was quite an avid yachtsman and he belonged to the Pearl Harbor Yacht Club, which was at Pearl City at that time. We had raced up on Saturday to Waikiki and the following Sunday, which was December 7, we were supposed to race back again to Pearl City. Well, naturally, we couldn't because the war started that morning. We were at the Outrigger Canoe Club--not the one that's in existence now, but the old one--having breakfast and everybody was looking at everybody--"Do you suppose it's true?" Because this thing was coming over the radio with Ralph Edwards--not Ralph...

S: Webley.

K: Webley Edwards. Finally, Duke went to the telephone. I don't know who he called, but when he came back he said, "Come on." He always called me "Baby." "Come on, Baby, it's the real thing." I tell you this thing went down my spine. I call it my yellow streak. I thought, "Now I know what they've been going through in London," because they were blitzing London. And I thought, "Oh my God, now I know how it feels."



So down we went to City Hall. We got there the same time the mayor arrived. Nobody knew because we had had so many practice alerts, so we thought it was another alert. We could look out from the Outrigger and see the smoke screens and ships, and we could see the planes coming in and circling around, but that didn't mean anything either because we'd seen that before. And then we heard the noises, "Boom, boom. Boom, boom." It was down at Hickam, I guess.

So Duke, immediately after we got to City Hall, came out and we came back here to get his gun and then we went--oh, it was awful, just terrible. Blackout happened the minute the sun went down. We had all these big windows with no drapes since we'd only been here six months and hadn't gotten settled and furnished the place. So we had to sit in the dark (laughs) as soon as the sun set. Oh, it was miserable at the beginning but then, after awhile, when we got blackout paper and everything we got used to it.

Duke, being the sheriff at the time, had special privileges. He could ride out at night when nobody else could unless they were in the military. So after a while when we got accustomed to living a new way, it wasn't so bad. It was worse in England, much worse.

S: Did you do volunteer work then?

K: I tried. When Duke was put in charge of civilian defense at the very beginning, I wanted to be with him. I didn't want to be separated in case the place got bombed. They thought this would be a good landing place out here for the Japanese. I think King Kamehameha came in this way many years ago when he invaded Oahu. So I thought, "If we're going to die, I want to die together."

He signed me in for civilian defense and we had to learn to fingerprint, which I did. I learned and Richard Smart was one of the volunteers and I don't know who all the others were. Then all of a sudden, after doing that for a couple of weeks, somebody decided that women should not take this course; that it was not a woman's job. We were supposed to fingerprint the injured and the dead and when the arm is dead, it's difficult to move the hand and you have to roll the fingers to make the fingerprint. So women were eliminated.

I heard about the Engineers and I went there. "No, we've got everybody, but can you type?" I said, "Well, I can type with two fingers." "No, no, no. We need somebody who can really type." So I went to the office of censorship; same thing. Everywhere I went, "Can you type?" I thought, "Well, all right, I'll learn to type."

At that time there was a secretarial school, Miss Margaret Dietz, right opposite Punahou School, so I went there. She had a special course for the war, a rush course, and she talked me into not just taking typing. She said, "You don't want to be just a typist. You should be a secretary. You must learn shorthand and typing." So before I knew it, I had to take business English, business spelling, bookkeeping--double entry bookkeeping--she talked me into all these. I went to school and it was easy to study because it was blackout every night and you had to stay home. You couldn't go out. There were no movies, there was nothing. You couldn't go visit anybody. If you did, you got stuck and you had to spend the whole night. Of course, Duke could drive, but everybody else couldn't. Except the military.

That's how I learned, and finally Miss Dietz came to me one day and said, "Nadine, I think you're ready. All you need now is experience. St. Andrew's Cathedral is in need of a secretary for the rectory and you're an Episcopalian and I think it would be a good opportunity for the Church and for you, too, to get experience and I recommend that you go." I said, "All right, Miss Dietz, whatever you say. If you think I'm ready, I'll go."

I went. I got the enormous salary of \$150 a month. But that wasn't the idea--the idea was to win the war. I wanted to win the war. So I stuck it out for a year, but I had difficulty with the rector who was the Reverend Arthus T. Dean, who was a very difficult person. I found out later he was gay. And then Herman von Holt came up to me and said, "Nadine, why didn't you tell us?" I said, "How could I? How could I prove it? You wouldn't have believed me if I told you." But I knew he was gay, because I could see that he was bringing young soldiers upstairs to his quarters and he would flounce around with his cassock--his black cassock. He was very obvious.

And our personalities clashed so I resigned three times. The third time I really did. Twice he begged me, "Please, Mrs. Kahanamoku, don't leave me, don't go." And I said, "All right. If you'll behave yourself, I'll stay." But the third time was really too much. I couldn't stand him any longer.

Then, because I could type I got into censorship at the post office. I've forgotten the name--some university professor was the head of it--and I told him, "I can do shorthand, too. I'm not just a typist; I'm a secretary."

S: And I'm experienced, too. (laughs)

K: Right, I'm experienced. "Well," he said, "I have my own secretary and we don't need secretaries. We need typists and people for the codes and everything. If there is a chance,

if I should lose my secretary, you'll be number one on the list." Well, he didn't keep his promise when the time came, which I thought wasn't very nice of him. In the meantime, I had been offered through Mabel Thomas--old-timers will remember Mabel Thomas because she was a real character--and she had been working at Maluhia recreation center for enlisted men at Fort DeRussy and she had kept after me to join. "Why don't you come here? It's much better than being in the post office?" I said, "No, I can't. I've got to stay." So when he double-crossed me--the head censor--I put in my notice and said, "I want to be transferred to the War Department." Well, they didn't want me to go but they let me go under protest because they had to. The War Department had precedence over the Postal Department and I was delighted when one of my girlfriends told me after I left that it took three girls to do my job. Three, just imagine.

S: That's why he didn't want to let you go. He knew.

K: I had top secret information which I was told to forget --don't keep it in your mind--which I did. I trained myself to forget and I think that's why I forget things today. (laughter)

S: That's a real handy excuse anyway. That's nice.

K: It's a good excuse. But I did, because I don't remember things that I'm supposed to remember. But I went over to Maluhia and I became secretary to the colonel in charge of special services. That was civil service with the classification and everything. I was civil service with the post office, too. That was so long ago. I forget my ratings.

I enjoyed it because I had my own chauffeur. I didn't drive in those days. I was spoiled really. I had hardly any work to do. I mean I like to work--it wasn't that. But it was fun being there. It was only for enlisted men; officers weren't allowed. We used to have all these big bands and the important USO shows in our big recreation hall. The officers used to try to sneak in. They'd take off their insignia, but you couldn't fool the military police. They could spot an officer a mile away--with or without insignia.

S: But I bet you liked being back in that environment with the show business and the music and all that.

K: Oh, yes. I could hear them rehearsing. We had a beautiful band. A terrific band. And all the famous performers came. Bob Hope was one. I can't remember all their names. And the enlisted men were all so nice. I thought it might be rough and tough, but it wasn't. So many of them asked me if I would pose with them to send a picture

back home to mom and dad. I suppose they said, "This is my Hawaiian girlfriend." It was funny. But I enjoyed it.

Then Special Services were transferred from Fort DeRussy over to Fort Ruger which was all right because it was closer for me, but it was not the same setup. A different colonel in charge. It was more routine and so deadly. Finally--after the war--after VJ day--I just asked for a release. And they kept it hanging on and hanging on. And finally I said, "I have to go." So I got a release. They let me go. Again with prejudice.

S: And Duke didn't mind your working during this period because he was so busy.

K: He was busy all the time. He was the sheriff, after all. He was in charge of the city jail which was built by one of the kings. They've torn it down since, but they should have kept it. They really should have kept it. It was down at Iwilei.

END OF TAPE 1/SIDE 1

July 9, 1986

K: Did I tell you that when I was in high school in Boston I used to love movie magazines and there was an article in one with Douglas Fairbanks, Sr. and Mary Pickford where they had visited the Hawaiian Islands? This article was about how they had discovered this handsome, athletic young Hawaiian. I don't know if he was already an Olympic star or not, but there were pictures of him. His name, which of course I couldn't pronounce, Kahanamoku, was like Greek to me. I couldn't forget him. I remembered the minute I heard his name (upon arriving at the Honolulu pier).

When I arrived on the Lurline and Andy Anderson--not the songwriter, but the one who owned the other half of the Boleyn-Anderson studio--when we came into the dock on the tugboat, I saw this very attractive couple leaning over the rail. It was a drizzly day. One of those days, not raining hard, but drizzly and dark.

S: Well, that was wintertime.

K: Yes, three days after Christmas. I said, "Who is that couple?" There was a very good-looking dark man and this beautiful blonde girl next to him and they had on these Burberry coats--the tan coats like the detectives wear in the movies. Andy said, "That's Sargent Kahanamoku, Duke Kahanamoku's brother." And the girl was Jane Topping (Mrs. Robert Topping). "That's it. Kahanamoku. That's the person I want to meet. Duke Kahanamoku." I remembered the "Duke" and I remembered it was a long Hawaiian name.

"That's the person I want to meet." Andy said, "Oh, you're sure to meet him because he goes down to Waikiki Beach every day after work from the Sheriff's office to the Outrigger Canoe Club. He has a swim around four o'clock. You're bound to see him."

Well, I did, as you know. It was his brother Sam who introduced me to him. I met Sargent first, then I met Sam, then I met Louie. These are all Duke's brothers. Then I met his brother Bill. I met everybody, but I didn't meet Duke. Finally, I said, "Look, I want to meet your brother Duke." Sam finally introduced me. He had to introduce me because we bumped into Duke. That was the beginning.

S: Isn't that amazing though that somebody that you'd seen a picture of so many years ago...?

K: So many years and it stuck in my head. I said, "That's the man I want to meet," and, of course, when I saw him, my heart went pitty-pat. I thought, "Oh, he is so gorgeous." His stature, his physique, his color, his hair. It wasn't white then; it was sort of a steel gray. He was only forty-nine years old because he was fifty when we got married. And I really was deeply, deeply in love and I'm so glad he fell in love with me.

S: I know it seems to be on your part, but was it kind of a love-at-first-sight thing?

K: It was with me, and I don't know with Duke. He was a little cautious, but he invited me out to dinner. We went to Wo Fat's downtown. In those days there weren't many restaurants and that was a very, very nice Chinese restaurant. I guess it still is, although it's changed management.

S: I guess if he was pretty much a confirmed bachelor at that age...

K: Oh, he was.

S: ...he'd be very cautious.

K: He was very cautious. Of course, he was very eligible, the most eligible bachelor on the Island, and I know when I did marry him, we kept it a secret because being Duke we'd have to invite the whole Island. Chris Holmes wanted us to be married at his Coconut Island home. He was living at Coconut Island then and he had a house on Waikiki Beach that they turned into the Queen's Surf--Spencecliff bought after Chris died in New York and they turned it into Queen's Surf, which was so very popular. They had the Barefoot Bar upstairs with Sterling Mossman and all the wonderful Hawaiian dancers, the hula dancers, the Tahitian dancers.

S: So where were you married then?

K: We were married in Kona. We kept it a secret. At least we thought it was a secret, but Duke had to tell his sister Bernice because he loved her dearly. Of course, Bernice couldn't keep it to herself. (laughs) Duke's best friend was Francis Ii Brown and he wanted to be married in Kona because Francis had a house at Waimea and also a house at Keawaiki which is right on the waterfront. A charming place. Isolated. No telephone. They had one of those generators as there was no electricity, which was very lovely for Duke, but it wasn't my cup of tea. (laughter)

Francis had been living with Winona Love for many years and he refused to marry her. Duke wanted to make it a double wedding. He said, "Come on, Francis,"--he called him "Kid"--"let's make it a double wedding." Francis said, "No way." He didn't believe in marriage. He did it once and that was enough. One of the Wichman girls.

We kept it quiet, but driving to the church in Kona, Mokuiaekau, the big church with the steeple, opposite Kona Inn, they announced over the radio that Reverend [Stephen L.] Desha was going to marry us and he was driving the car with Francis and Winona and Duke and I, and it came over the car radio that Duke and I were already married. That was because his sister couldn't keep the secret.

We thought that we would be in the church by ourselves. Francis was Duke's best man and Winona was my matron of honor. We came in and who was there but Duke's sister Bernice and her fiancé Gilbert Lee and Doris Duke [Cromwell] with brother Sam--the four of them. The boy Pike who worked at the Kona Inn--thank goodness he came and brought a camera, otherwise we wouldn't have any pictures of the wedding.

Duke had never been married before and when I was married before it was so long ago I never thought about it, but we do have a couple of pictures because of this boy from Kona Inn who was a desk clerk or something. Then Francis gave a dinner for us at Kona Inn and, lo and behold, Chris Holmes' wife--Mona Hind was her maiden name--came in and she was so upset. She was furious. She said, "Why didn't you tell me you were going to get married?" I said, "I couldn't. It was a secret and we weren't going to tell anybody."

She said, "You know Chris wanted you to get married over at Coconut Island and we could have had a great big beautiful wedding." That would have been really something and we could have invited the whole Island, but Duke had his mind set and I thought, "Well, it's his first marriage. Let him do it the way he wants." I didn't interfere and I didn't express my

opinion at all. I thought, "Let him have it his way," because I loved him so much.

Duke enjoyed his honeymoon very much because he and Francis went out spearfishing every day. Francis would awaken us by throwing stones on top of the net house where we stayed. We weren't in the big house with Francis and Winona as they had other guests. If you can imagine spending your honeymoon on two army cots that didn't even fit together. That was my honeymoon. (laughter)

Then Duke's sister Bernice decided to get married to her fiancé Gilbert Lee on Duke's birthday which was August 24. We were married August 2. We got this surprise call--to get a message somebody had to come in a motor boat or launch to tell you. We went to Kona again and Bernice married Mr. Lee. Doris Duke was her matron of honor and brother Sam stood up for Gilbert. So now whenever it's Duke's birthday, I have to remember that it's Bernice's wedding anniversary, also. The Lees are still alive and living in Kona. She's in her late eighties today. Duke was seventy-seven when he died. He should have lived longer because seventy-seven is too young for a man to die nowadays.

S: Especially for somebody who was in such good physical condition.

K: But he had a lot of sickness beginning in the fifties. He suppressed everything; he kept everything inside, which is bad. It gave him a stomach ulcer and, unfortunately, it was a bleeding ulcer. The doctor explained that when an ulcer grows on a blood vessel, it bleeds and doesn't hurt so much, but if it grows on a muscle or a tendon, it's very painful. So we were always going to get transfusions for Duke. He would start bleeding, eliminating blood, and we'd have to go down to Kaiser Hospital. Mr. Kaiser was alive then and he was so anxious for Duke to be one of the first members of the hospital. He was a darling man, Henry J. Kaiser, just so sweet and so simpatico.

S: Well, I was kind of interested. Here's this wonderful Hawaiian hero and he marries a mainland haole. (laughter) Obviously, his family accepted you, but what about the general population in those days?

K: Oh, what I went through with the Hawaiians! These old Hawaiian ladies--I'll never forget as long as I live. I didn't know who they were except they were old and they were Hawaiians and they loved Duke so dearly. I remember they'd come up and point their fingers at me, "Now you take care of our boy," or words to that effect. "Now you be good to our Duke." Things like that. Warning me. I don't think they approved of him marrying a haole. (laughs)

But Duke lived for ten years on the mainland when he was in the movies and he was more "haolefied" himself than Hawaiian in many ways.

S: Yes, but I'm thinking of all these Hawaiian mothers who would have given their eye teeth to have Duke for a son-in-law. (laughter)

K: I know. I met one of his old girlfriends. A lovely lady, but she's dead now. I can't remember her name. It's just as well. He had proposed to her years before I came along and she turned him down. I met her after we were married a couple of years and we became very good friends. She was very attractive and very nice and I liked her immediately. She said, "Well, Nadine, you got him and I lost him and I've regretted it so much all these years that I let him go."

S: Well, as they say, "Her loss was your gain."

K: Her loss, my gain. I didn't know about her. To begin with, in those days we wore charm bracelets, if you remember. I asked Duke after we were going together for a few months, "I'd love to have one of your medals for my charm bracelet." He called me "Baby" all the time. He said, "Baby, I can't give you one. I'd lose you if I do." I said, "What do you mean 'lose me'?" He said, "Twice I fell in love with a girl and twice I gave them one of my medals and I lost both of them--both the girls and the two medals. And I'm not going to give you one until we're married and then you can have them all. You can have every one of them."

So I did. That was my wedding present. I had a gold bracelet with five of his medals. He let me select the ones I wanted. Then for our first anniversary I thought, "Well, I have one bracelet, why not have two?" And I'm so glad that I have them because--thank heavens, we were robbed twice, and the thieves stole Duke's Olympic medals and his sheriff's badge, which he had made to order at his own expense. He was so embarrassed at the tin thing they gave him at City Hall to wear as Sheriff that he had one made out of fourteen carat gold with real rubies, the coat of arms of Hawaii on it and some thief has it somewhere. And somebody's got those Olympic medals.

Some of them were returned. I was robbed twice. But not the medals twice. The medals were stolen the first time.

S: Was he still alive when these robberies took place?

K: No, he wasn't. It was when I went over to Kona just after he died. It was 1968 when they opened the Kona Hilton Hotel. It was a big event and Duke was looking forward to



going. The manager of the Hilton Hawaiian Village, Ed Hastings, called me and said, "Nadine, I know Duke was looking forward to being present at the opening, and I want you to come. You bring anybody with that you wish. You be there. It will be good for you to get away."

I said, "All right," and I invited a girlfriend of mine to go with me. Richard Smart was there. We sat at his table and we danced together and I won't mention names because they're still alive, but it's a man and woman who used to be writers and they were very caustic and sarcastic. They wrote the meanest thing about me dancing just after Duke's funeral practically. That I was dancing with Richard Smart and how could I do that.

They said that when I went out in the canoe with the little bronze casket containing Duke's ashes--I've got the clipping somewhere and it hurt me so--they wrote that I nonchalantly tossed the casket over the side of the canoe. Can you imagine saying a thing like that? My heart was broken. You know what I had in my mind? "I'm going to die, too. I'm going to roll over the canoe and fall in the water with the casket." That's what was in my mind. And then I realized there were too many canoes and too many good swimmers and they'd just come and rescue me and I'd only make a scene.

S: How cruel!

K: Oh, it was so mean. Just so mean. I never could understand why they did that, but they were sort of social climbers in a way and I think they had it in for Richard Smart because Richard didn't care for them either. When I was over there for the opening of the hotel in Kona, that's when they broke into the house here to rob me.

S: Well, that was another cruel thing, too.

K: That was cruel. Kimo McVay, who was Duke's partner for a while when we had the nightclub restaurant at the Marketplace, called up and said, "You'd better get home quick. Your house has been robbed." I said, "What did they take?" "They've taken everything. They've upset the whole house." I said, "If they've taken everything, what's the use of me getting back?" He answered, "Well, the police want you to identify what's missing."

I was going to stay a few days more with my brother-in-law, Louie Kahanamoku and his wife Mary Jane, but I had to come home. The house was a mess. I had taken my most valuable jewelry--I was going to have it appraised for insurance--and I had hid it under our big koa bed and that's where the medals were in a much bigger carton. They just helped themselves. They took everything. I didn't expect

anything like that to happen. I thought we were safe here. I didn't dream anyone would come to rob at Black Point. Little did I know!

But you know what the police told me afterwards? Dan Liu was the chief of police then (1968) and he said, "Nadine, we think it's an inside job." I asked, "What do you mean?" "Somebody knew. Don't forget crooks read the newspapers, too." Because in those days they used to put everybody's name down--where they went--if there was a wedding or whatever. So my name was there and all the other names and they knew we weren't going to be home. And I made it easy for them. I left the kitchen window open. I hadn't locked it. They came in through the kitchen and walked around the house.

S: And just helped themselves.

K: Just helped themselves to everything. You could see that boxes I had in the closet were pulled out and thrown on the floor. Things like that.

S: How did they discover this? Did you have somebody checking on the house?

K: How did they discover? I don't remember. I have no idea.

S: Well, it wasn't important. I just thought that maybe they had left lights on or something.

K: I know how the second robbery was discovered. Because the boys next door, the Pynchon boys, recognized the two brothers that came in here. They came in, tied my hands and feet, gagged me and threw me on the floor. They poked something in my back and one said to the other, "Don't shoot her. She's an old lady." And I thought, "Well, for once I'm glad I'm an old lady."

S: When did that happen?

K: That happened the same day that Mount St. Helens erupted for the first time. I think it was on a Sunday in 1980. [May 18, 1980] Nearly everything was returned by the thieves. There was some damage, but not too much. Of course, nobody ever reimbursed me. I had to pay for that myself. And I forgot to mention that when you're a victim, you have to go in to testify before the grand jury. I was losing my hearing in the 1980s and I couldn't understand what the prosecutor was asking. I had to ask her to keep repeating and to speak louder, so I completely forgot to mention that they had stuck a hard object in my back while I was lying on the floor and that it was a knife that I had seen while he was sitting on this table and I was sitting over there. They threw me on the floor bound and gagged. I forgot to mention

the knife. If I had mentioned it, they would have gotten more than ten years apiece.

They let one of the brothers [Mark] out ahead of time and he went to the mainland. The brother who stayed here sent me Christmas cards for the first three years. Then he told me (but I found out from the prosecutor's office not to believe everything prisoners write) about being restored and finding God again. They are trying to impress the prison censors. I didn't know about this until the prosecutors told me much later.

S: I guess when they go up for parole, this would look good.

K: The younger boy got out early. But the brother who stayed in jail told me that his brother who went to the mainland committed suicide. I felt very badly about that.

A couple of weeks ago I received a letter from a person called Wilcox, who was in prison for a narcotics violation, in which he said, "I got your address from Todd Swanson who is free." And I thought, "Oh my heavens, nobody told me he's out of jail." And again I called the prosecutor's office. I spoke to Carter Reed and she said that they didn't know about it, but would investigate. She called and sure enough, he's out on parole.

S: Let's talk about some of the good times now.

K: How did we get into that? (laughter)

S: We covered World War II and I know that you worked during that period. You told me about some of the interesting jobs that you had. After you finished working for Special Services, you just retired?

K: Yes, I retired. I wanted to get back to the mainland. I'd been here seven years. The Army didn't want to release me, so I had to tell a lie and say that I had to get to the mainland for special surgery that I couldn't get over here. Somebody told me that was one way they could not hold me any longer. They would have to let me go. It was sort of like a medical discharge, but it wasn't a discharge; I resigned.

In those days the planes were not flying. This was 1947. To go anywhere you had to leave your name with Davies & Company and go on a freighter, but you had to wait until they notified you. They'd give you three days' time to get ready. My turn came up and I went on this terrible freighter, the Waterman Line, but that's a story in itself. I could write a whole book about that voyage. But I enjoyed it; I had fun; I got a lovely suntan; everything.

Instead of landing in New York, we landed in Brooklyn. I made a joke of it. "Well, you said 'New York'. This is Brooklyn." We always kidded in New York that Brooklyn was a foreign country.

S: You went from here clear to Brooklyn?

K: Yes, on this freighter. On this old freighter. But I had a cabin to myself, which was lovely.

S: Duke didn't go on this trip?

K: No, he was the Sheriff and had to stay here and work. He couldn't go until his vacation. He hated to let me go; he didn't want me to leave, really. I said, "Duke, I've just got to get a change and I want to see my family--what's left of it." I was just eager to go. I thought if I didn't, I'd just explode.

The family chauffeur met me at the Brooklyn pier. I got back to Manhattam and had a lovely reunion with my family. On the way back I visited different friends in Santa Fe, New Mexico, Beverly Hills and Los Angeles en route home.

S: How did you travel from New York state? By plane?

K: Oh yes, by plane. Over there the planes were flying, but they didn't have any planes flying over the ocean. No trans-Pacific planes. They came later.

S: How long were you gone altogether? That was a pretty long trip.

K: I was gone quite a long time. I couldn't tell you exactly, but it was three months or something like that.

S: But you were ready to come back home then. (laughs)

K: Oh, I was going to be so happy to see Duke again. I came back by ship from Los Angeles. Of course, I flew to Los Angeles and then took a ship back. Poor Duke, he was so lonesome without me and I felt sorry to leave him, but he couldn't leave Honolulu.

S: After that you and Duke did some travelling together.

K: Oh yes, indeed. In 1960 we were the "Aloha Ambassadors." That's how I met Lila Sahney. I knew the rest of the family here; Gulab, Indru, Mrs. Watumull, David. It was David who said, "When you go to New Delhi, you must look up my sister." I said, "We'd love to." She was so darling. She entertained us and took me around. We had some

experiences together. It was so interesting, lovely, charming. I enjoyed it.

S: Was this just a vacation trip?

K: No, this was a group of people--a Chinese couple, a Japanese couple, Duke was Hawaiian, I was Caucasian--there were six of us and we were called the "Aloha Ambassadors." A mixture of cultures.

S: Oh, like goodwill ambassadors.

K: That's right. We had a schedule to go to all these different cities in the Orient. We started at Tokyo, Hong Kong, Kuala Lumpur, Rangoon, Burma, Singapore, Vietnam. We got to Saigon and went up into the hills of Dalat. This was all before the war. There was some fighting, but it was over in Hue.

The sad thing was that here we were, the Aloha Ambassadors, but our personalities all clashed. I'm not mentioning names because these people are still alive, but they were just impossible. I blame it on the heat; these people just couldn't stand the heat and it made them so irritable and so nasty and so impossible. It was just terrible, and here we were to spread love and kindness, how we can all get along--Japanese and Chinese and Hawaiian and haole. Oh my goodness, and here we were bickering and quarreling! Another book could be written about that trip, believe me.

S: Were you supposed to get up and address various groups at meetings or dinners?

K: The men did. The wives were just excess baggage, I guess. The males had meetings with all the leading presidents, mayors, business leaders in each country. It would have been great because after that we were going to go to South America. But because we clashed so and we couldn't get along amicably together, we cancelled the rest of the trip completely.

You see, they were envious of Duke. No matter where we went when we got off the plane, people would run to Duke instinctively because he was so tall and stately and he looked like "somebody." He looked like a king or he looked like the head of something important. (laughs) The man who was in charge, the Chinese man whose name I won't mention, resented this--that they didn't come running to him and that Duke got all the attention. Not because Duke sought it, he couldn't help it.

S: Well, he was an imposing figure and people would be attracted to him. He had this presence and this dignity.

K: This Chinese man was resentful if we got into a taxi that was better than his. He was sort of the leader of the group; made himself the leader of the group. Oh, that man. He was so insulting.

We went to the Taj Mahal; we went to Angkor Wat [Cambodia]--that's where I had a very bad argument with him, but we won't go into that.

S: But you certainly did get to see a lot.

K: I saw a lot and the heat didn't bother me even with my thin skin. But I really blame their nastiness on the heat; they couldn't tolerate the heat. That's what made them irritable and upset all the time. The Japanese lady was charming. She was sweet and nice and gentle and kind. We got along very well.

S: And what year was this trip?

K: Nineteen sixty. I think we left in May for two months.

S: How long did Duke serve as Sheriff? You said he was Sheriff during World War II.

K: Yes, in those days you were elected every two years--the mayor, the Board of Supervisors and the sheriff. Duke was always re-elected no matter what competition he had. They always wanted the Duke.

S: Did that all change when Hawaii became a state?

K: Yes, they eliminated the office of sheriff completely.

S: That would have been 1959. Then you went on the Aloha Ambassador trip in 1960, but all during the fifties he was active as Sheriff.

K: And that's why he couldn't travel with me. But when he became a Shriner he was going away all the time on these trips with the Shriners because he was their big attraction--having Duke Kahanamoku in all the parades. I missed him and he left me alone an awful lot. Sometimes the wives could go; sometimes they couldn't.

You have to sign an agreement when a husband becomes a Shriner that you will not interfere or resent his leaving you. You have to agree to that. I didn't care for that especially when it happened so many times.

S: While he was gone so much, what were you involved in?

K: I was on the Board of Directors of the Humane Society for quite a few years; I did volunteer work at Queen's Hospital at the information desk for quite a while; different church activities and things like that. I drove in those days. My eyesight was good. I love driving and we didn't have all this terrible traffic that we have now and the one-way streets. When they put those one-way streets in, all my shortcuts were eliminated. I couldn't go where I wanted to.

I also took up some lessons in art. I went to the university first and studied oil painting. Then I went to the Art Academy and studied art there with Wilson Stamper, Joseph Feher and different teachers. That kept me busy and I enjoyed that very much.

END OF TAPE 2/SIDE 1

S: Were you interested in any sports?

K: I liked to swim. I swam every day. I belonged to the Outrigger Canoe Club in the old days. I still belong, but the swimming isn't so good. I've had to give that up on account of my skin because the doctors don't want me to get anymore sun. I have to cover myself up when I go anywhere--disguise myself. (laughs) But I notice all the old movie stars do the same thing on television. They've got the long sleeves and the high necks.

S: And Katherine Hepburn always has a scarf. We old gals have to disguise ourselves as time goes on.

K: Especially when you get to be in your eighties.

S: Enough of this. (laughter) Let's get back to the good times.

K: One of the good times was when they had the Billfish Tournament every year. We'd go to Kona with Kenny Brown, Francis Brown's nephew, and his wife and sometimes their children. And again, Kenny invited Duke because of Duke's reputation. We had so much fun. Those two koa bowls over there--one is for me and one is for Duke. Joan and Kenny each got one, also, because we won the first prize. We were crewing, but Kenny got the great big monstrous fish. I don't think we ever won again afterwards.

S: When you went over to the Billfish Tournament, would you sail over?

K: No, we flew.

S: I knew that you had mentioned that Duke enjoyed sailing.

K: He belonged to the Waikiki Yacht Club and had different boats. He had a catamaran, an S-boat, and as he got older and stiffer he went into what sailors call "stink pots." That's a boat that's run by machinery with an engine. Because he couldn't jump around with the sails anymore.

I used to crew for him when we were first married. I'd be all black and blue when I'd get home, but that was all right. I never minded in those days. (laughter)

S: All of my sailing friends are black and blue.

K: Especially when you're used as ballast. When you have to sit up under the jib to balance it or run to the back and distribute your weight around. I loved it because I was younger. All those things were fun.

I went surfing with Duke. He wouldn't let me surf with anybody else, although I surfed before I met Duke with his brother Sam. A couple of the beach boys took me out a few times. It was so much fun in the old days. It was charming. The weather was always the same--nice and balmy. We didn't have this humidity. We didn't have the high rises and these crowds of people. Everybody comes over for a vacation and they like it so well they move over here for good. We're so overcrowded. I was one of them so I shouldn't criticize, but at least in 1938 and 1939 there weren't too many people.

S: Another thing I wanted to ask you. Did Duke like to dance?

K: He loved to dance. He was wonderful. I taught him all the modern dances and he learned so fast. He was a quick learner because he had a natural rhythm. He did a beautiful male hula. I mean a real gung ho male hula. He'd do it on certain occasions, not always. He'd always dance to "Holo Holo Kaa," you know, "Going my way"--the automobile song.

I taught him the rhumba, the tango, the fox trot, the shag, the Lambeth Walk, all these modern dances that came up through the years. He was wonderful and he loved to dance. We'd go to the Royal and dance quite a bit. We'd go to Queen's Surf and dance there. Anywhere there was dancing.

S: That's so great that you enjoyed the swimming with him and he shared the dancing with you that was your thing.

K: When I came over here, I was scared to go out over my head in the water. He taught me never to panic and how to



tread water and not to be afraid of the depth. He improved my stroke because the stroke I liked best was the backstroke. I enjoyed that, but then you get the sun on your face.

S: It was so great that you had these interests you could share over the years.

K: We did. Sailing, dancing, canoeing. We'd go out in the outrigger canoes. We had a lot of fun.

S: You mentioned that he had several brothers. Was he pretty close to his family?

K: Yes and no. He loved his sister Bernice the best. She was next in age to him. He was fond of his brother David--he was fond of all of them. Sargent was the baby of the family and Sargent's a show-off and he sort of got on Duke's nerves a lot. Duke didn't approve of his conduct, so we didn't see too much of Sargent.

Louie, Sargent and Bernice are still alive. Sargent's married twice since his wife Anna died. His second wife died. Now he's married to that artist's wife--Louie Pohl--Mary Ray. But Bernice is a very lovely lady.

If you want to know about Duke's early life, you could interview Sargent.

S: Was Duke born here on Oahu?

K: Oh yes. He was born in downtown Honolulu. Everything's changed down there now. It's like another city.

S: Were his parents still living when you were married?

K: No, his father had died a long time before and his mother died a few years before I arrived. He was named after his father and his father was named after the Duke of Edinburgh who had been visiting the Queen at that time. That's how he got the name Duke.

Gertrude Lawrence, the English actress and one of my dearest friends when I lived in London--we used to double date and everything--when she heard that I married Duke Kahanamoku, she was delighted. She thought I'd married a real Duke. (laughter) I've got this book of hers. Her husband Richard Aldrich wrote Gertrude Lawrence as Mrs. A. and they mention it in there about me and how Gertrude was so happy that I was a Duchess.

The kids during the war would call me Duchess because they couldn't handle Kahanamoku most of them.

- S: It takes a while to get on to the names.
- K: It took me a while. When I came over, they said, "Cut everything into syllables and you'll be all right." So I did. I saw Kamehameha. You know how I cut it? Kame-hame-ha. Can you imagine? (laughter)
- S: And the Like-like Highway?
- K: I was just going to say. Cyd Charisse was here a couple of months ago. She came over to do a segment of "Murder, She Wrote," and I saw her while she was here. She stayed over at Turtle Bay Hotel and I went over to stay with her. She said, "They told me to take the Like-like Highway." (laughs) I said, "No, it's Li-ke-li-ke, not Like-like."
- S: Were did you know her from?
- K: Cyd? I knew her from her husband, Tony Martin. Tony was a very good friend of Duke's. Duke entertained Tony many years ago when he was married to Alice Faye. Then I met him some other way on the mainland and he entertained me over there. Then he married Cyd and they came here for vacations. They'd stay at the Royal. I have lots of pictures of the four of us together and then the five of us together when they had Tony, Jr.
- S: I saw her on television not too long ago and she looked absolutely beautiful.
- K: Oh, she's gorgeous. Just gorgeous. I don't think she's had a facelift or anything and she's no chicken anymore, but she looked beautiful. And her figure is just great.
- S: Well, these dancers! You take a look at all these dancers who were making those wonderful musicals in the thirties and forties--people like Cyd Charisse, Ann Miller, Mitzi Gaynor.
- K: Debbie Reynolds. Debbie's a good example of keeping fit. She works so hard. She's such a little darling. I just love Debbie. I've known her very well through the years. Ginger Rogers must have let herself go because she has put on weight. But you see with Cyd--she's trained all her life with ballet. Her first husband was Charisse who was a Russian dancer. He was the one who trained her and taught her. Then they split. She has a son by him, Nicky. Then she met Tony and that was a big romance. And they have a son, Tony.
- S: You got to meet a lot of interesting people. Through Duke, primarily?

K: Well, half and half. I had some interesting friends in England.

S: Between the two of you, you had a wonderful social circle then.

K: The Duke and Duchess of Sutherland were very good friends of mine. The cousin of King Farouk, Mohammed Aly Ibrahim, was a very close friend. This was in between marriages. Not my fiance, but a constant companion. (laughs)

S: Were there any other couples who would come over from the mainland that you and Duke were especially fond of besides Tony and Cyd?

K: We had some from Australia that were in the swim suit business that he was very fond of. The Lord Mayor of Melbourne, Sir Frank Beaurepaire, of French descent but Australian. He was in charge of the Olympics in 1956 in Melbourne, which we were invited to and we went. Unfortunately, the strain was too much for Sir Frank and he died before the Olympics began. Tragic. Dreadful. He was very close to Duke and he'd come through here quite often. People like that. I sound like a name-dropper.

S: No, it's interesting from the standpoint of Duke's being in Hollywood for all those years.

K: He was in the movie business. He played Indian chiefs and South Seas Island chiefs. John Wayne was very fond of Duke. Whenever he was over here, John would get him into Big Jim McLain and Wake of the Red Witch. Duke is the island chief there where they have the pool that has the big pearl in the bottom and an octopus is guarding the pearl. It's a cute story.

I've got a cup here--because John Wayne's nickname was "Duke." I told him, "I can't call you 'Duke.' I've got my own Duke. You're still John to me." But John gave Duke a coffee mug that said, "To Duke from Duke." I've donated it to the Duke Kahanamoku Outrigger Foundation auction.

S: Great. And you know, something that really impressed me was that when Honolulu magazine did it's poll of your "favorites" in Hawaii, even after all these years Duke's name headed the list of "Best Hawaii athlete of all time." For somebody who's been dead almost twenty years, I think that's quite a tribute.

K: It's not twenty. It's eighteen. It's going to be nineteen in January. That's long enough, but I still haven't got his statue for him and I want it so badly. Did I mention that?

S: No, you hadn't.

K: Well, when he came back from his first Olympic in 1912, they wanted to build a statue. Duke was superstitious and said, "No, no, I don't want a statue now. Wait until I'm dead and build a statue. But not now." All right, that was 1912 and in the meantime no statue has appeared. I don't know how to go about it and I don't know what to do to get a statue made.

I was down in Chinatown the other day and there were two beautiful statues of two Chinese people on either side of the canal--River Street--and they're beautiful. And I was wondering how they went about getting those statues made because there should be a statue of Duke somewhere on the Island. And a big one like King Kamehameha's across from the palace.

I don't know how to do it, and I'm terrible about soliciting. I cannot ever ask anyone to give anything. It's one of my handicaps or idiosyncrasies or something. I just cannot ask people to donate. I can't do it. And I don't know how to go about it.

I've been fighting to get a commemorative stamp made. I even went to Barry Goldwater. Barry told me who to write to and I finally got a letter. They're waiting for the next Olympics before they put it out. That's the gist of the letter. Why they couldn't do it now, I don't know. But I don't care when they do it, as long as they do it. And I hope it's a nice one.

We had a sculptor, Joe Brown, who did this head of Duke (displays small bust). He was so anxious to get the commission to build the statue, but nothing ever happened. He knew Duke and he could do Duke because he knew what Duke looked like. That is the young Duke in his prime.

S: When he did these, was he over here in Hawaii?

K: Yes, he came over here and he saw Fasi. I've got a picture of Fasi with a larger model than this one that Joe Brown brought over.

S: Did Joe Brown live here for any length of time or was he just here on vacation?

K: He just visited because he taught school at Princeton University and could only get away on vacation.

S: I just wondered how he got interested in doing this?

K: Well, evidently he knew Duke from the mainland when he was in the movies.

S: You don't have to answer this if you don't want to, but I was curious because you and Duke--two wonderful, exciting people--never had any children.

K: Oh, I told Duke when he proposed to me that I couldn't have children. When I was married the first time, I had a miscarriage that made it impossible for me to have children. When Duke proposed to me, I told him that if he wanted children, he shouldn't marry me because I couldn't have any.

He said, "No, I don't want any." Very definitely. Absolutely not. He didn't want any. And he meant it. Somehow or other, little children bothered him.

S: I think it would have been very difficult at that age of his life. Even if you had been able to have children, starting a family in his fifties wouldn't have been easy.

K: But he didn't want any definitely. He was fifty years old.

S: Well, it's good that it worked out that way then. Obviously, you and Duke were meant to be then because you were matched in so many respects.

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## THE WATUMULL FOUNDATION ORAL HISTORY PROJECT

The Watumull Foundation Oral History Project began in June of 1971. During the following seventeen months eighty-eight people were taped. These tapes were transcribed but had not been put in final form when the project was suspended at the end of 1972.

In 1979 the project was reactivated and the long process of proofing, final typing and binding began. On the fortieth anniversary of the Watumull Foundation in 1982 the completed histories were delivered to the three repositories.

As the value of these interviews was realized, it was decided to add to the collection. In November of 1985 Alice Sinesky was engaged to interview and edit thirty-three histories that have been recorded to mark the forty-fifth anniversary of the Foundation.

The subjects for the interviews are chosen from all walks of life and are people who are part of and have contributed to the history of Hawaii.

The final transcripts, on acid-free Permalife bond paper and individually Velo-bound, are deposited and are available to scholars and historians at the Hawaii State Archives, the Hamilton Library at the University of Hawaii and the Cooke Library at Punahou School. The tapes are sealed and are not available.

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